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LACE.

Lace consists of two parts—the ground and flower pattern, or “gimp.” The flower, or ornamental pattern, is either made together with the ground, as in Valenciennes or Mechlin, or separately, and then either worked in or sewn on, “applique.”

Some laces are not worked on a ground. The flowers are connected by irregular threads, overcast (with buttonhole stitch), and sometimes worked over with pearl loops (picot) such as the points of Venice and Spain, and most of the guipures.

All lace is terminated by two edges—the pearl or picot, a row of little points at equal distances, and the footing, a narrow lace which serves to keep the ground firm and to sew the lace to any garment.

Lace is divided into point and pillow. The first is made by the needle on a parchment pattern, and termed “needle-point.” Point also means a particular kind of stitch, as “Venice point,” “Brussels point.”

The following is the manner of making pillow lace: The pillow is a round or oval board, stuffed so as to form a cushion, to be placed on the knees of the work-woman. On this pillow a stiff piece of parchment is fixed, in which small holes are pricked to mark the pattern, and through these holes pins are stuck into the cushion. The threads with which the lace is formed are wound up on “bobbins,”—formerly bones, now small pieces of wood about the size of a pencil—having a deep groove round their upper ends, so formed as to reduce the bobbin to a thin neck, a separate bobbin being used for each thread. By the twisting and crossing of these threads the ground of the lace is formed. The pattern or figure called “gimp,” is made by interweaving a thread much thicker than that forming the ground work, according to the design pricked out on the parchment. This had been the method of using the pillow, with slight variations, for three centuries.

The Italians claim the invention of point, or needle-made lace. They probably derived it from the Greeks of the Lower Empire, who took refuge in Italy. Its Byzantine origin is further confirmed by the fact that those places which kept up the closest intercourse with the Greek Empire are the cities where point lace was first made and most flourished.

A modern Italian author asserts that the Italians learned embroidery from the Saracens of Sicily, as the Spaniards acquired the art from the Moors of Seville or Grenada. As proof of his theory he states that the word “to embroider,” both in Italian and Spanish, is derived from the Arabic, and that no similar word exists in any other European language. Evidences of lace fabrication appear in Italy as early as the fifteenth century. Lace appears on garments in pictures of that date.

Lace was made throughout Italy by nuns and for the service of the church. Venice was celebrated for her point, while Genoa produced almost exclusively pillow lace. These places, with the addition of Milan lace, were those best known in the commercial world in the earlier periods. The earliest points soon passed from the stiff Gothic forms into the flowing lines of the Renaissance, and into that fine, patternless guipure called Venice point.

One fine Venice lace, the richest and most complicated of all points, is made on a parchment pattern, with all the outlines in relief formed by means of cottons placed inside to raise them. Sometimes they are in double and triple relief; an infinity of beautiful stitches are introduced into the flowers, which are surrounded by pearls of geometric regularity, the pearls being sometimes in scallops. This is the Rose (raised) Venice point so highly prized and so extensively used for albs, collarettes, berthas, and costly decorations. These Venice points are said to be such fine and wonderful work of the needle that they baffle all description, and are endless in variety. The only relic remaining of Venice point is a coarse, cheap lace offered to travelers by the peasant women.

The term “guipure” is now so variously applied that it is impossible to limit its meaning; the modern Honiton and the Maltese lace are called guipure, as well as the imitations of the latter. The Italians called the old raised points of Venice and Spain, guipures. The finest thread guipures were the produce of Flanders and Italy, although when this term was first applied to thread guipures is uncertain, but silk twisted round thick thread or cord was originally called guipures, and from this the work is said to have derived its name. In early times such lace was made of silk, gold, or silver, with the needle, or on a pillow like other laces, and was very costly.

In early times the Genoese made gold lace. This consisted of pure gold mixed with Spanish “laton,” producing a false gold such as is now used for theatrical purposes. They also made gold and silver lace out of drawn wire, such as has been lately found at Herculaneum.

In the seventh century the Genoa point came into general use throughout Europe. These Genoa points, so highly prized, were all the work of the pillow. Lace manufacture extends along the seacoast of Northern

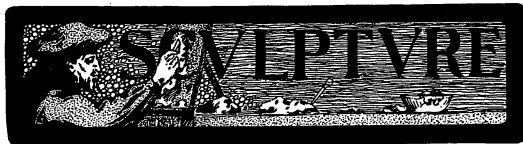
Italy. The workers are mostly the wives and daughters of the coral-fishers, who support themselves by this occupation during the long and perilous voyages of their husbands. In the year 1850 the lace-workers in this part of Italy began to make guipures for France, and these now form their chief produce. The exportation is very great, and lace-making is the daily occupation not only of the women, but of the ladies of the commune.

A further article will describe Malta, Brussels, Mechlin, Valenciennes and Honiton lace. ANTEFIX.



ARCHAIC GREEK HYDRIA.

Die Kunst unserer Zeit (Frans Hanfstaengl) makes again its periodical appearance with the first two numbers of the eleventh year. Both are devoted to a reversion of the personality and work of the German portrait painter, Raffael Schuster-Woldan, who is also successful in figure compositions. The photogravure reproductions show this artist to lean especially to a picturesque posing of his sitters. His manner of brushwork must be peculiarly free, but the features of his figures, except in the portraits, are not wholly satisfactory.



COLOR IN SCULPTURE.

When we look at a classical statue we should pay no attention to the proper color of the material employed, for it is not the method of expression. That which the sculptor has seen in his real or ideal model, that which he puts before our eyes, is pure form. How that form may be presented to us under the various materials of clay, plaster, marble or bronze, matters little to us; we do not need to take it into account any more than we do the color of the paper on which a stamp has been printed. In conformity with that general law which makes everything disappear from our perception except the objective point, we make an abstraction of the color of the statue; knowing what should have no connection with the statue we forbid ourselves to see it, and after some moments of contemplating the work, when we begin to comprehend the formal intentions of the artist, we really do not see it. A singular hallucination, which thus makes the color of an object which we have before our eyes disappear.

I admire that frank and simple proceeding of art. But if a sculptor is thus authorized to simplify his intention is he obliged to do so? Is it forbidden to give objects a representation more complete, more picturesque, and to have recourse to an increase of expression which may furnish him with some discreet indications of color? In fact, it is difficult for us, in the presence of a statue, to forget immediately the characteristic coloration of the object represented. We take pleasure in remembering the contrary. Before the statue of a young woman we think of the actual woman; we tell ourselves that she should be a blonde or a brunette; that what we have before us is not a block of marble, it is She, in the flower of her youth and beauty. To that feminine form, in which the sculptor has contented himself by reproducing the graceful contours, we assist him by giving still more grace in seeing the delicate colors of life; and it is precisely because our imagination thus colors the marble with ideal tints that its hard whiteness does not shock us. Why, then, does the sculptor, making himself an accomplice in that illusion, not try to render it more complete?

In point of fact, we see that he is authorized to make a little use of this principle. With the exception of some critics, who cling to the dogmas of the past, no one finds it out of place for the sculptor to draw on the proper resources of his art and give to the work, according to the material employed, some picturesque hints. He should consider the natural coloration of that material, at least to the extent of avoiding a too flagrant contradiction to the color of the object represented. Having a choice between marble and bronze, he would preferably represent a negress in bronze, and a white woman in white marble. With a common agreement they have ceased to give white eyes to statues, particularly in portraits which should most resemble nature; it is agreed that the sculptor should be allowed to give them a certain expression, and even to indicate, by a certain way of notching the marble, the more or less dark color of the pupil. If he is as good a mechanic as artist he will know how to change the aspect of his marble by a simple manipulation of his tool, to render it smoother or duller, here to preserve its whiteness, there to scratch in some marks which darken it; in this manner he will obtain different values, which will give us an idea of the accidental differences of color.

Is it allowable to go farther and frankly adopt the methods of polychromy? This is where resistance begins. The defenders of great principles protest with indignation. Paint statues! Color marble! Whither are we tending?

We are tending toward the emancipation of art, which frees itself from academic rules solely in order to inspire taste, and the renewal of polychromy should be received with joy as being the end of an artistic prejudice. It is impossible for me to see, in the objections raised against polychromatic sculpture, anything more than the protestation of routine. It would spoil marble to paint it? Marble could be painted with such discretion that all of its beauty would show through. I remember a bust by Gérôme, where the color, applied with a light hand, slightly bronzed the hair, indicated the red of the lips, gave a little rose color to the lobe of the ear and added more life to the marble without hiding its substance. Color need not, however, be applied to Carrara marble. Polychromy has other materials at its command. It has burnt clay and bronze, that admirable material which we may some time, perhaps, learn how to handle. It is contrary to the dignity of art to color statues? Color is not a simple ornament, it is a means of expression, and I cannot see that art would lose any of its dignity by increasing its resources of expression. A painted statue resembles nature too much? "Color," says Charles Blanc, "only makes the absence of life more apparent and shocking, and that first appearance of reality becomes repulsive when we see it contradicted by the inertness of the object. We have a striking example of this in wax figures. The more they resemble nature, the more hideous they are." Doubtless. But the sculptor will be able to adopt as conventional a coloration as he likes. It is not a question of reproducing color, it is a question of representing it, and that could be done on a relief by methods as suggestive and artistic as in a picture. It is said that the polychromatic system has never yet produced a work giving a true expression of great art. I answer this by calling attention to the bas reliefs of the Parthenon, the archers and lions of the palace of Darius, the Egyptian monuments, the wax head at the Museum of Lille. And even if it has not yet been done, it will be. We have already finished with this fetishism of the white. Let some great artist appear who will enter resolutely upon the new way, and the work will be accomplished.

M.P. SOURIAU.

John B. Cauldwell, Director of Fine Arts of the American Section of the Paris Exposition, has appointed the following jury to select paintings for the Exposition: E. A. Abbey, J. W. Alexander, W. T. Dana, Alexander Harrison, Garl Melchers, F. D. Millet, J. S. Sargent, and Jules Stewart.

The Sculpture Committee is composed of P. W. Bartlett, Frederick MacMonnies, A. P. Proctor, and A. St. Gaudens.
The Painting Committee on Installation will be selected later.

"Daubs has painted a dreadfully bad picture. What shall I say about it?"
"You can safely say it is full of individuality."—*Chicago Record*.

The Municipal Art Society of New York gives notice of a competition for a Refuge, or Transfer Station, to cost not more than five thousand dollars, and to be placed at the Central Park terminus of the Broadway line of the Metropolitan Traction Company, at the junction of Seventh avenue and Fifty-ninth street. The competition is to be carried on under the rules of the Society, and three prizes are offered, the first being three hundred dollars in money, the second two hundred, and the third one hundred. Whether any of the designs will be executed is doubtful, but the Society will "warmly recommend" the carrying-out of the design placed first. Further information may be obtained from Mr. E. Hamilton Bell, 424 Fifth avenue, New York.

Charles Henry Niehaus, sculptor, has sent an open letter to William R. Day, Senator W. B. Allison and Ferdinand W. Peck, of the Lafayette Memorial Commission, in which he says:

"In an article in the current number of the *Art Interchange*, a question of veracity is raised as between Mr. Thompson, your secretary, and Mr. Ward and Mr. Post, of your committee of experts, as to responsibility for the employment of Mr. Bartlett as the sculptor of the school children's memorial to Lafayette.

"In a letter to the *Art Interchange*, widely published in the press, your secretary says it is hoped \$50,000 will be added to the \$100,000 already in hand, and it appears that much more than this will be secured. It is pertinent to ask what is to be done with this great sum of money.

"Mr. Emile Hovelacque, Agrégé (fellow) of the University of France, eminent as an art critic in his country, has stated the Lafayette memorial to be placed in the garden of the Tuileries will be kept within a small scale, that the adjacent Gambetta monument may not be dwarfed by a work which, though imitative of them, will not be flattering to the French. At the most, this equestrian statue, including pedestal, should not cost more than \$75,000. So much as this has never been paid for an equestrian statue in this country. What is to be done with the rest of the money? I am sure I need not suggest to you or to Congress what action should be taken in this matter, which so clearly calls for an investigation."

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William L. Sonntag, a landscape artist, and one of the oldest members of the National Academy of Design, died on the 22d of January, from lung trouble, after an illness of two days. Mr. Sonntag was born near Pittsburg, Penn., on March 22, 1822, and in childhood and early manhood lived in Cincinnati, where he studied art and practised his profession. He went to Europe in 1853, 1857 and 1859, and continued his studies under different masters in London and Paris. For the last forty years his home had been in New York.

Mr. Sonntag was elected an academicien of the National Academy of Design in 1861, and was an active member of the American Watercolor Society and the Artists' Fund Society. In recent years he devoted a great deal of his time to painting in watercolors, but his best known work is landscape painting in oils. One of his canvases, "A Dream of Italy," attracted a great deal of attention at the old Dusseldorf galleries in Broadway, between Prince and Spring streets, many years ago. Many of his landscapes were painted in Virginia, and one of them was purchased by the Duke of Buckingham. He also found the White Mountains a fruitful source of inspiration, and he spent his summers there for the last twelve years. He was represented in the current exhibition of the National Academy of Design, in the Fine Arts Building, in West Fifty-seventh street, by a painting entitled the "Edge of a Pond."

About a year ago Mr. Sonntag lost his only son, W. Louis Sonntag, who was a member of the American Watercolor Society, and was well known as an illustrator for the magazines. The death of his son affected him deeply, and he never recovered from the shock.

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At Lindsay's Art Galleries, southeast corner Eleventh and Walnut streets, Philadelphia, there is to be seen a splendid example of G. Morland, in "The Hunter" and his three dogs; also one of Thomas Moran's "Yellowstone Park," showing the Apaches in the saddle enveloped in the rising dust clouds, backed by the mountains clotted in chromatic glory, while the rising or sloping foreground dips soothingly into a glorious flood of sun and shadow. A 14x20 "Old Cronies" depicts a fine undulating country with a sturdy forest monarch in the foreground, in soft subdued tones, like a middle-age philosophy.

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Professor Frederick Starr, of the University of Chicago, has lately returned from an interesting trip of discovery to Mexico. There he found some very curious paintings done by Mexican artists over three hundred years ago. There were forty-four of these pictures done in oil and pasted on frames of stretched cotton some ten feet long and one yard high illustrating the history of the tribe during the time of the conquest of that country by Cortez.

These pictorial documents are of great importance not only for the idea which they give us of Mexican art, but also for the insight into Mexican customs and ideas prevalent at that early period.

From them it is easy to see how Cortez succeeded in subduing the highly civilized tribes of Mexico. In the pictures, Prince Sarmiento, a Mexican monarch, is receiving Cortez with all the courtesy which one monarch might show another. He yields to the teaching of the new faith, sets up a cross by binding the sword of Cortez to the trunk of a tree, accepts a figure of the Virgin which Cortez presents to him and joins the Spanish conqueror in subduing his fellow monarchs.

The pictures of the Aztec chiefs found on these old cotton frames are remarkably clear, showing very strikingly the features of some of the old Mexican monarchs. The finding of this series of pictures alone is no small triumph for Professor Starr.

A collection of rare old autographs and letters is owned by E. Winstanley, superintendent of the county courthouse of Kansas City, Mo. Mr. Winstanley's grandfather was a wholesale druggist in London, and his great-grandfather was a wealthy silk mercer in the same city, and was the builder of the first lighthouse on the Eddystone rock. The Winstanley home in London was a favorite gathering place for the literary people of fifty and 100 years ago. Letters from great people of those times were preserved in the family.

One of the most valuable things in the collection is a poem by Charles Lamb, in his own handwriting, with his name signed at the end and written on paper which bears the watermark "1828." The poem was never intended for publication, but was written by Lamb to show his own contempt for classic music, and was sent by him to Edward Newnham Winstanley, who was an intimate friend of Lamb.

Another letter in the collection was written by Samuel Prout, the great English artist. This letter was written in the days when there were no envelopes. The letter is folded and sealed with red wax and the address, "E. N. Winstanley, Esq., 7 Poultnery," written on the outside. It bears the postmark, Buxton.

Another letter is from Leigh Hunt, the English poet and essayist. It is written as most of the letters in this collection are, folded, the address on the outside and sealed with a great drop of red wax. It bears the postmark of "W. O. Chelsea."

There are letters from Sir Arthur E. Guinness, maker of the famous Guinness stout; J. Renni, architect of the London bridge; Sir Francis Chantry, Herbert Marsh, Bishop of Peterborough; the Duke of Lister, Rear Admiral Spencer, Aldric A. Watts, Lord Combonnier and Lord Chief Justice Whitehead and the Duke of Wellington, and another from his wife, Lady Emily Wellesey.

There is a letter from Bulwer Lytton, written in 1829, and he signs it in a jerky scrawl:

"Y obed Serv, the author of Devereaux, July 17, 1828."

A letter from Sir James Clarke Ross, the famous Arctic explorer, has above the signature:

"Written in Latitude 82 $\frac{1}{4}$ N., July 27, 1827."

Further from Theodore Edward Hook, the English humorist. George Canning, the statesman and orator, who fought a duel in 1809 with Lord Castlereagh; Sir Francis Burdett, the popular English statesman, father of Baroness Burdett-Coutts, and in his time the idol of the London populace; George Lillie Craik, the Scottish author; Charles Dickens, the Duke of Portland, and many others.



PARIS, Jan. 3, 1900.

A most interesting collection of paintings by Claude Monet and E. Manet are being shown in the galleries of Durand-Ruel, in the Rue Lafitte. Besides a number of "impressionistic" landscapes, M. Monet is represented by several large canvases, gray in tone, and entirely different from the majority of his pictures with which the public is familiar. One view is of a pier, at the end of which rises a lighthouse; high waves dash against the massive walls, and scatter spray over a group of figures; the sky is gray and threatening, the water of a peculiar muddy green, and a storm is evidently approaching.

The companion to this extremely realistic picture represents a harbor, with some fishing boats floating idly upon the placid water; the color is quiet and subdued, the red hull of one boat being the only note of brilliancy upon the canvas.

A smaller painting is of the river Seine, frozen over; a few houses scattered along the bank stand out sharply against the gray sky of an early afternoon in winter, while two or three figures hurrying along the roadway seem to express the intense cold of the weather.

Among the Manet pictures is a life-sized portrait of his pupil, Eva Gonzales. In a quaint and old-fashioned costume the beautiful Spanish girl is represented seated before an easel, painting. By many this is considered the masterpiece of the artist, who, in his blunt and uncompromising representations of nature, rendered a great service to art, proving that a painting, to be artistic and true, need not necessarily be highly finished.

Among the other canvases which are noticeable in these galleries are several excellent landscapes and marines by Boudin, a charming "Paysage," by Damoye, and some brilliant impressions of C. Pissaro, while the charcoal studies by Puvis de Chavannes are interesting to both students and connoisseurs.

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Among the American women artists who have been successful in Paris, is Miss Mary Cassatt, whose charming pictures in oil and pastel are much sought after and command high prices. Miss Cassatt is par-

ticularly fortunate in her portrayal of young children, her small people having the quaintness and grace so subtle and elusive, and yet so characteristic of childhood. Her work is full of dignity and charm, as well as great originality.

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The opening of the Salon of 1900 has been announced for April 7th, three weeks earlier than the usual date. The exhibition will be held in a building facing the place de Breteuil, not far from Napoleon's tomb. There will be only one "Salon" this year, that of the "Société des Artistes Français," as the rival society has decided not to give its annual exhibition.

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One of the most important artistic events of the season (at least from an American standpoint) is the exhibition being held in the Durand-Ruel Gallery by the American Art Association of Paris. The collection, consisting of ninety-two works, is remarkable for its uniform excellence. Perhaps the most noticeable painting is the one entitled, "Christ or Barabbas," by Mr. H. M. Walcott. Mr. H. O. Tanner shows the small canvases which are veritable color poems, his "Etude de Nuit" being particularly beautiful. Mr. Tanner, it will be remembered, is the African artist whose picture of the "Raising of Lazarus" created such a sensation a few months since, and was subsequently purchased for the Luxembourg. He is one of the most interesting and gifted of the foreign residents in Paris. Mr. E. Dufner exhibits two excellent things, very low in tone and dignified in treatment. Mr. Walter M. Clute shows a Holland interior and a small landscape which are charming. Mr. Dougherty's three landscapes are quiet in tone and show a great deal of feeling for the poetical side of nature. Mr. F. D. Marsh has two large portraits of a very pretty girl. Mr. Hubbell exhibits portraits, and Mr. A. Humphreys is represented by "Le Soir" and "L'Heure d'Angelus," both of which do credit to their titles. Among the pieces of sculpture is a remarkable "Prayer for Rain," by Mr. H. A. McNeil; it represents an Indian running, with several serpents writhing in each hand. Mr. S. H. Borglum shows two strong studies entitled "On the Trail" and "In the Wind." Mr. W. Rhind has a splendid sketch for a colossal "Group of Science," and Mr. E. V. Harvey three animal studies. This collection by American men, many of them students, is one of which America may well feel proud, and it is gratifying to know that the Parisians have taken a great interest in the exhibition, which the crowds attending it attest.

BLANCHE DOUGAN COLE.

A Juno Torso from the first known Grecian period has been found in the Forum of Rome.

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The Italian government after purchasing the Borghese gallery has also acquired the Ludovisi Museum from Prince Piombino, for 1,400,000 lire.

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Edward Grützner's painting, "The Seven Deadly Sins," has been purchased by a collector for 10,000 marks.

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The New York Life Insurance Company has added to the attractive and artistic buildings of Paris, a magnificent structure devoted to the transaction of its business. The exterior and interior decorations are appreciatively described and illustrated in a recent number of *La Revue d'Art* by Jules Violet.

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The Ryksmuseum at Amsterdam has received from Mme. Van Lynden the beautiful collection of Barbizon pictures brought together by her late husband. A special gallery has been set aside for these French paintings.

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A late number of the *Katholieke Illustratie* contains a fine reproduction of one of the latest canvases of the American Ch. P. Groupé, who for the last ten years has resided in Holland. The painting was shown at the four-yearly exhibition in Amsterdam. The local critic calls this "Wet Weather in The Hague," pithy in color with the row of houses along the canal stretching far away, and as at the water side the dreary-looking autumn trees with the dull-green glimmering trunks, lift the hazy cross of twigs and branches to the pale sky. The light of this sky dominates all, sending glinting rays along the bulky ships in the little harbor, while shining on the glasses of the street lamps, sparkling in the puddles of the street, pouring out with moist intensity over all the wet with reflecting brilliancy.

Mr. Groupé is well known by his contributions to various exhibitions.

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The death of the distinguished Italian painter, Alberto Pasini is announced as having occurred at Turin, where he had lived of late years. He resided long in Paris and his brilliant paintings of Oriental architecture, figures, and sunlight, have often commanded admiration in the Salon. His crisp draughtsmanship, exquisite touch, perfect finish, and solidity of execution commended themselves to the eyes of learned and unlearned alike.

He should not be confused with the Austrian *genre* and anecdote painter, Ludwig Passini.